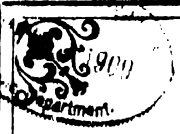


20752



T W E L V E

Studies & Sketches,

—BY—

R. E. HENNINGS.

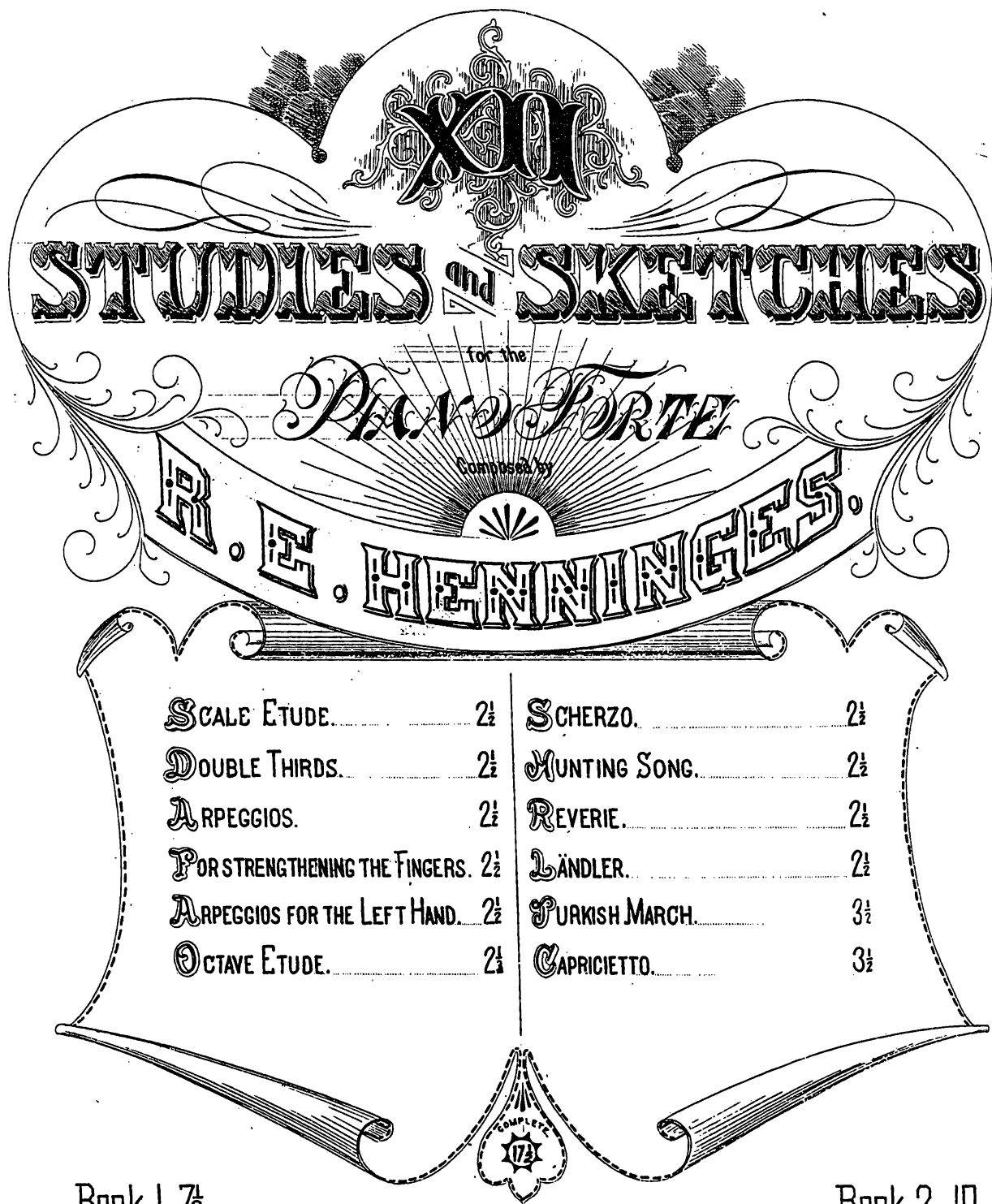
Book I, 75 cts.

Book II, \$1.50.

Complete, \$1.75.

S. BRAINARD'S SONS, Cleveland.





PUBLISHED BY S. BRAINARD'S SONS, CLEVELAND, O.

Entered according to Act of Congress 70 1874 by S. Brainard's Sons in the Office of the Librarian of Congress at Washington.

XII STUDIES AND SKETCHES.

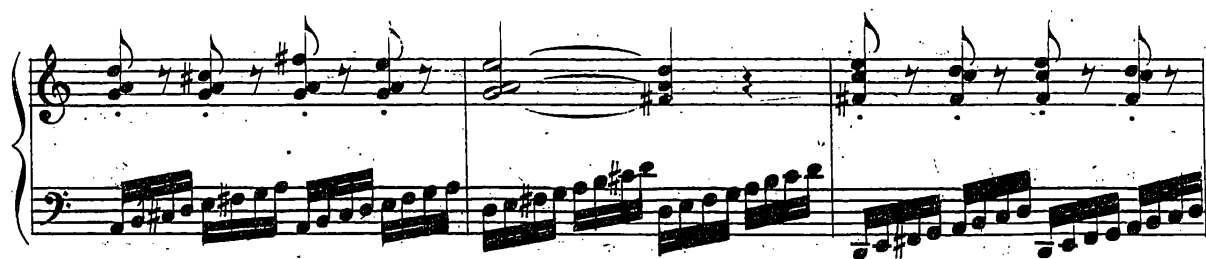
SCALE ETUDE.

No. 1.

R. E. HENNINGES.

Allegro

14227=28.



DOUBLE THIRDS.

No. 2.

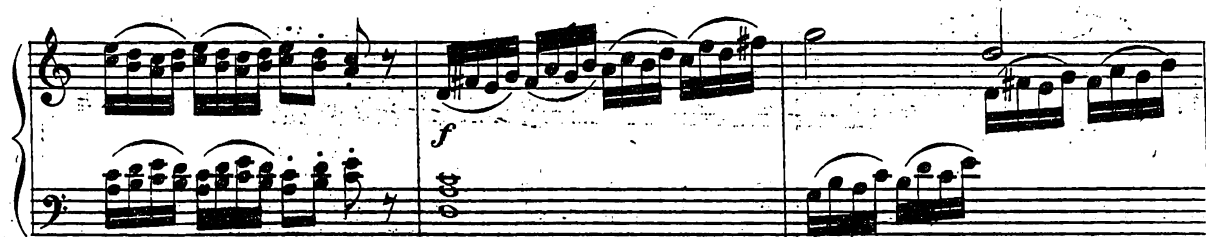
Moderato.

legato.

The musical score is written for piano in 4/4 time. It consists of five systems of two staves each. The right hand (treble clef) features complex triplets and sixteenth-note patterns, while the left hand (bass clef) plays a steady eighth-note accompaniment. The tempo is marked 'Moderato' and the articulation is 'legato'. The piece concludes with a 'Fine.' marking at the end of the fifth system.

Fine.

14227-28



ARPEGGIOS.

No 3.

Allegretto.

First system of musical notation. The treble clef staff contains a series of arpeggiated chords, with the instruction *legato...* written below it. The bass clef staff contains a simple bass line.

Second system of musical notation. The treble clef staff continues the arpeggiated chords. The bass clef staff continues the bass line.

Third system of musical notation. The treble clef staff continues the arpeggiated chords. The bass clef staff continues the bass line.

Fourth system of musical notation. The treble clef staff continues the arpeggiated chords. The bass clef staff continues the bass line.

Fifth system of musical notation. The treble clef staff contains chords, with a *p* (piano) dynamic marking. The bass clef staff contains a series of arpeggiated chords, with a *cres* (crescendo) dynamic marking.

Sixth system of musical notation. The treble clef staff contains chords, with a *f* (forte) dynamic marking. The bass clef staff contains a series of arpeggiated chords, with a *dim* (diminuendo) dynamic marking.



FOR STRENGTHENING THE FINGERS.

No 4.

Andante.

14227-28.

cres *p dim* *rit.* *D.C.*

This musical score is for a piano piece, spanning measures 142 to 28. It is written for a grand piano, with a treble and bass staff. The key signature is one flat (B-flat). The score is divided into five systems, each with two staves. The first four systems each contain three measures. The fifth system contains four measures. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first measure of the fifth system is marked with a crescendo (*cres*). The second measure is marked with a piano (*p*) and a diminuendo (*dim*). The third measure is marked with a ritardando (*rit.*). The fourth measure is marked with a Da Capo (*D.C.*). The score is printed on a single page, with the page number 9 in the top right corner.

ARPEGGIOS FOR LEFT HAND.

No. 5.

Maestoso.

The musical score is for a piece titled "ARPEGGIOS FOR LEFT HAND. No. 5." in B-flat major (two flats) and 4/4 time. The tempo/mood is marked "Maestoso." The score is written for piano, with a grand staff (treble and bass clefs) for each system. The first system begins with a forte (*f*) dynamic in the right hand and a triplet of eighth notes in the left hand. The second system features a piano (*p*) dynamic in the right hand. The third system includes a *dim* (diminuendo) marking in the right hand and is divided into two parts, I. and II., by a repeat sign. The fourth system starts with a piano (*p*) dynamic in the right hand and ends with a *cres* (crescendo) marking in the right hand. The left hand throughout the piece consists of continuous arpeggiated eighth notes.

14227=28.



OCTAVE ETUDE.

Nº 6.

Allegretto grazioso.

The musical score consists of four systems, each with a piano (p) and treble clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked *Allegretto grazioso*. The first system begins with a piano (p) dynamic marking. The melody in the treble staff is composed of eighth-note patterns, often beamed in groups of four. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The second system continues the melodic and harmonic development. The third system shows a variation in the melodic pattern. The fourth system concludes the piece with a final melodic flourish. The score is marked with '8' at the beginning of the first, second, and fourth systems, likely indicating the starting point for an octave exercise.

8

Fine. *f*

cres *ff* *ff* *D.C.*

14227-28

This musical score is for piano and consists of five systems of staves. The first system shows a melodic line in the right hand with a grace note and a bass line with chords. The second system features a 'Fine.' marking followed by a 'f' (forte) dynamic. The third and fourth systems continue the melodic and harmonic development. The fifth system includes a 'cres' (crescendo) marking, followed by two first endings ('I.' and 'II.') marked with 'ff' (fortissimo). The piece concludes with a 'D.C.' (Da Capo) instruction. The page number '13' is in the top right corner, and the measure numbers '14227-28' are at the bottom left.

Newest and Best Methods for Piano and Reed Organ.

A DECIDED SUCCESS. NEW EDITION JUST READY!

BRAINARD'S

New Method

FOR THE

PIANO-FORTE.

BY GEORGE W. BRAINARD.

This valuable new work is fast superseding all other Methods for the Piano-forte, and is pronounced by every teacher and musician that has thus far examined it,

FAR IN ADVANCE OF ALL OTHERS.

It is the most complete, thorough, practical and progressive Piano-forte Instruction Book ever presented to the American public. No teacher, after once giving

Brainard's New Method for the Piano-forte

a fair trial will use any other book. The work also contains Karl Menn's valuable and useful

"MUSICAL HINTS FOR THE MILLION,"

which are alone worth the price of the book to any music teacher or scholar.

Hundreds of testimonials in its favor have already been received from leading teachers throughout the country, a few of which are given below:

LANCASTER, WIS., Aug. 3, 1872.

MESSES. BRAINARD'S SONS:—I have just given Brainard's New Method for the Piano forte a careful examination. I have been quite anxious to see the proof of your remark to me some time since—"that your New Method would be the best of the kind." This I thought was saying a great deal—but by carefully examining page after page, I soon found that your statement was, in all you had promised, confirmed. I must say without hesitation, of all the numerous piano instructors published, I have seen none presented in a form so methodical and clear. It cannot fail to become a favorite with teacher and pupil, and will undoubtedly soon be properly appreciated and universally adopted. I for one at once will bring it into use.

AUGUST MICHAELIS, Teacher of Music.

NEW YORK CITY.

MESSES. BRAINARD:—Having examined Brainard's New Method for the Piano forte, I take pleasure in saying that in many respects it is superior to any other work of the kind gotten up in this country.

J. C. COOK, Teacher of Piano,

LOGANSPORT, IND., July 31, 1871.

MESSES. S. BRAINARD'S SONS:—I have given Brainard's New Method for the Piano forte a careful examination and have but one conviction—that it is the instruction book of the day. Everything is so new in comparison with so many other books in the market. Allow me to offer you my sincere congratulations. Hoping the demand for your "New Method" may cause you to print an edition every month, I am

Very truly yours,

ADDE S. WEED, Music Teacher.

CLEVELAND, O., Aug. 15, 1872.

MESSES. S. BRAINARD'S SONS:

GENTS:—I have carefully examined "Brainard's New Method for the Piano-forte," and am glad to be able to record my entire approval of the work. I consider it superior to any work of the class now before the public. Having used Peters' and Richardson's Instructors for some time, I can freely say that Brainard's is more complete and progressive than either of them, and I shall use it exclusively in all my teaching.

Prof. WM. BENDIX.

Musical Director Academy of Music, and Teacher of Piano, Violin, &c., &c.

CLEVELAND, O., Aug. 31, 1872.

MESSES. S. BRAINARD'S SONS:—I have carefully examined Brainard's New Method for the Piano-forte, and can recommend it to teachers and students throughout the country as superior to any work of the kind published in this country. It deserves, and I have no doubt will meet with great success.

WM. HEYLER.

Director and Teacher of Piano-forte at Cleveland Conservatory of Music.

We especially request Music teachers to examine Brainard's New Method. It will save you much labor, and interest your pupils. Send for a specimen copy, which will be sent to teachers at reduced rate.

PRICE, THREE DOLLARS,

Sent post-paid, to any address on receipt of price. Sold by most book and music dealers.

KIMBALL'S

New Method

FOR THE

REED ORGAN.

BY HORACE E. KIMBALL.

(Author of Kimball's Organ Voluntaries.)

The most Complete, Thorough, Progressive and Practical Book of the kind that has ever been issued.

The following are a few of the testimonials to its merit already received from Teachers, Organ Manufacturers and the Press:

BOSTON, MASS., July 24, 1872.

MESSES. BRAINARD:—I have carefully examined the "Kimball's New Method for the Reed Organ," and am pleased to be able to record my approbation of the work. In progressiveness, careful adaptation of exercises and pieces, and full and lucid explanations, together with stirring and pleasing selections for practice it seems to me to be emphatically what it claims, a long step in advance of any similar work.

I cordially recommend it to teachers and pupils, as a valuable and artistic method for acquiring a mastery of the instrument for which it is designed.

L. H. SOUTHWARD, Mus. Doc.

Late Music Director, Peabody Institute, Balt. Present Conductor of Boston Jubilee Chorus, Chelsea Choral Society and others.

ANDOVER, MASS., July 25, 1872.

MESSES. S. BRAINARD'S SONS:—

GENTS:—I am most decidedly pleased with what I have seen of "Kimball's New Method for the Reed Organ." The selections are all of a high order, and from the works of the Masters of the Art, progressively arranged, relieving the teacher from the work of selecting music at the music stores for his work, at a great saving of time and patience to himself, and expense to his pupils.

Yours truly,

J. R. MURRAY,

Conductor of Andover Choral Union, and Superintendent of Music in the Public Schools of Lawrence and Andover, Mass.

BOSTON, June 16, 1872.

MESSES. S. BRAINARD'S SONS:—

GENTLEMEN:—We have examined with much pleasure the new Cabinet Organ Method by Mr. Kimball, which you have recently published. So far as we have the ability to judge, it is most admirably adapted to the requirements both of the student and the amateur, and we can with cordiality commend it to our friends.

Very truly yours,

MASON & HAMLIN ORGAN CO.

NEW YORK, June 14, 1872.

MESSES. S. BRAINARD'S SONS:—

GENTLEMEN:—We hail with pleasure the issue of a method for the Reed Organ so thorough and comprehensive, yet so concise, as that of Mr. Kimball, a copy of which you have kindly sent us. We have only admiration to express for the careful minuteness of his directions, for the clear and judicious arrangement of its matter, and for the handsome and attractive shape in which you have placed it before the public.

Respectfully,

R. P. NEEDHAM & SON.

BOSTON, June 11, 1872.

MESSES. S. BRAINARD'S SONS:—

GENTLEMEN:—The copy of "Kimball's New Method for the Reed Organ," is received. After a thorough and careful examination of the work, I candidly say that I am not acquainted with any work of its class that approaches it, both for pupil and teacher. The selections are judiciously arranged and selected with unquestionable taste. It will fill a need that has long been felt, and is the only work I have ever seen which deserves the name of an "Organ Method." I shall recommend it "every time."

Yours truly,

JAR. R. PHELPS.

Agent in charge Geo. Woods & Co.'s Warehouses, Boston, Mass.

[From the Cincinnati Gazette.]

KIMBALL'S NEW METHOD FOR THE REED ORGAN is the title of a work recently published by S. Brainard's Sons, Cleveland, O. The author, Mr. Horace E. Kimball, has already become known in musical circles, through his "Organ Voluntaries," a book which has been received with unusual favor. In the present work the pupil is first taught the elements and is led by easy but rapid stages to a thorough knowledge of the instrument. The work is all it claims to be, "more systematic, progressive and thorough than any similar book extant."

PRICE, \$2.50.

Sent post-paid, to any address on receipt of price. Sold by most book and music dealers.